1890
June 12
PaSeC

CATALOGUE

OF

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PAINTINGS

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IN PARIS

On Thursday June 12, 1890

AT HALF PAST TWO O'CLOCK

UNDER THE MANAGEMENT OF

M. CHARLES SEDELMEYER

6, *rue de Larochefoucauld, PARIS*

ASSISTED BY

M. Arthur STEVENS

16, rue des Drapiers

BRUSSELS

PUBLIC AUCTIONEER

Me Paul CHEVALLIER

10, rue Grange-Batelière

PARIS

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CONDITIONS OF THE SALE

The lots bought to be paid cash.

Purchasers are to pay *five per cent* above the price at which the lots have been knocked down at the sale.

20443. — Printed by A. Lahure, rue de Fleurus, 9, à Paris.

COROT

(CAMILLE)

No 1.

Morning

(LE MATIN)

63.000
Bague

In the fore-ground a flower-enamelled field in front of a small lake, bounded on the horizon by a row of trees, veiled by the silvery mists of morning.

Against the clear bluish white sky is thrown out a group of fine trees, whose delicate foliage completely impregnated with the vapoury light of the morning sun who has already risen a little above the horizon.

Under these trees, on the edge of the small lake, in the middle of the picture, a young girl stooping, having a reddish fichu over her shoulders and a cap on her head, holds a young child by the hands.

On the left, a green bank crowned with trees. In the back-ground, through the mist, one sees the view of a town, and a church steeple; in the lake is reflected the row of trees of the middle distance producing in the water vapoury images.

A picture which charms by its delightful harmony of tone.

Signed below on the left Corot.

Canvas. 23 in. by 29 in.

Collection GUNZBURG.
No. 183 Universal Exibition 1889. 1

COROT

(CAMILLE)

No 2.

Evening

(LE SOIR)

60.000
Dupuis

Under the opal sky of a warm July evening, completely impregnated by the golden lights of the setting sun, who has already disappeared below the horizon, is thrown out an important group of warmly and powerfully coloured trees growing on the bending of a hill, which overlooks the country already plunged in the shades of evening.

In front of this group of trees, between two young birch trees whose slight forms, and light foliage are thrown out against the sky, is placed upon the shaft of a pillar the bust of the god Pan, turned towards the country.

A little lower to the right are coming forward young nymphs half naked, some having wreaths of flowers in their arms, dancing gracefully in honour of god Pan; others leading a young satyr, are bringing to the god presents of flowers and fruits which they are carrying in their arms, and on their head.

In the fore-ground a pond with tall grasses and flowers.

A picture of imposing style, charming and sublime colouring.

Signed below on the left : Corot.

Canvas. 35 in. by 43 in.

No. 154 Universal Exhibition 1889.
Collection DEFOER.

DECAMPS

(ALEXANDRE)

No. 3

Beggar-women

(LES MENDIANTES)

In front of a cottage whose white-washed wall receives the light of the sun, three beggar-women are seated.

One seen in front, wearing a white head-dress is sitting with her back leaning against the wall.

Seen from the side is another with a reddish Madras kerchief on her head, dressed in a green corsage and a skirt of many colors. She is sitting and holds upon her knees the head of a child, apparently occupied in looking for vermin in its hair.

A third is seated on a stool before the open door of the cottage, in the doorway of which is a little girl, holding in her arms a baby.

Signed on the right : Decamps, 49.

Panel. 6 in. by 10 in.

Collection Defoer.

DELACROIX

(EUGÈNE)

No 4.

A Tiger hunt.

(LA CHASSE AU TIGRE)

The scene passes in a deep gorge at the foot of huge rocks, and on the brink of a stream.

An Arab horseman who going to attack an enormous Royal tiger, is himself attacked by the beast, who springs at the breast of his horse.

The latter rears under the powerful claws of the tiger that has seized the right leg in his formidable teeth.

With his right arm the hunter encircles his horse's neck and seems to have a firm support, whilst with his left hand he tries to plunge an enormous spear into the body of the terrible animal.

Another hunter on foot, head and shoulders covered with a red burnous, approaches holding in his hand a large cutlass which he also prepares to plunge into the body of the enraged animal.

A third Arab hunter mounted on a white horse hastens to the help of the first one.

Superb picture full of action and of powerful coloring, one of the very best works of this great French colorist.

Signed below to the right: Eug. Delacroix Dated 1854.

Canvas. 29 in. by 37 in.

N° 254. Universal Exhibition 1889.
Collection TABOURIER.

LA MEUTE SOUVENIR

DIAZ

(NARCISSE)

No 5.

A Pack of Hounds

(LA MEUTE SOUS BOIS)

At the edge of a beech wood whose foliage yellowed by autumn, receives the rays of the sun, appears a large pack of hounds.

The pack thrown off, rush down a high steep bank; with noses protruded and tails in the air, the dogs warm to their work.

The sun catching their white coats spotted with black, and red, makes them shine brightly, and lights up vividly a piece of ground in the front, also the light smooth barks of two giant beeches to the right.

Other large beeches to the left are in shadow, with dashes of bright light, which give to the whole of this magnificent, and important picture an intense brilliancy.

Signed below to the right.

Canvas. 40 in. by 31 in.

Salon of 1884.
No 294 Universal Exhibition 1889,

DUPRÉ

(JULES)

No 6.

The edge a of forest.

(LISIÈRE DE FORÊT)

Over a road which enters the forest amid large oaks, the rugged bark of whose mighty trunks is caught by the rays of the sun, a wood-cutter is disappearing.

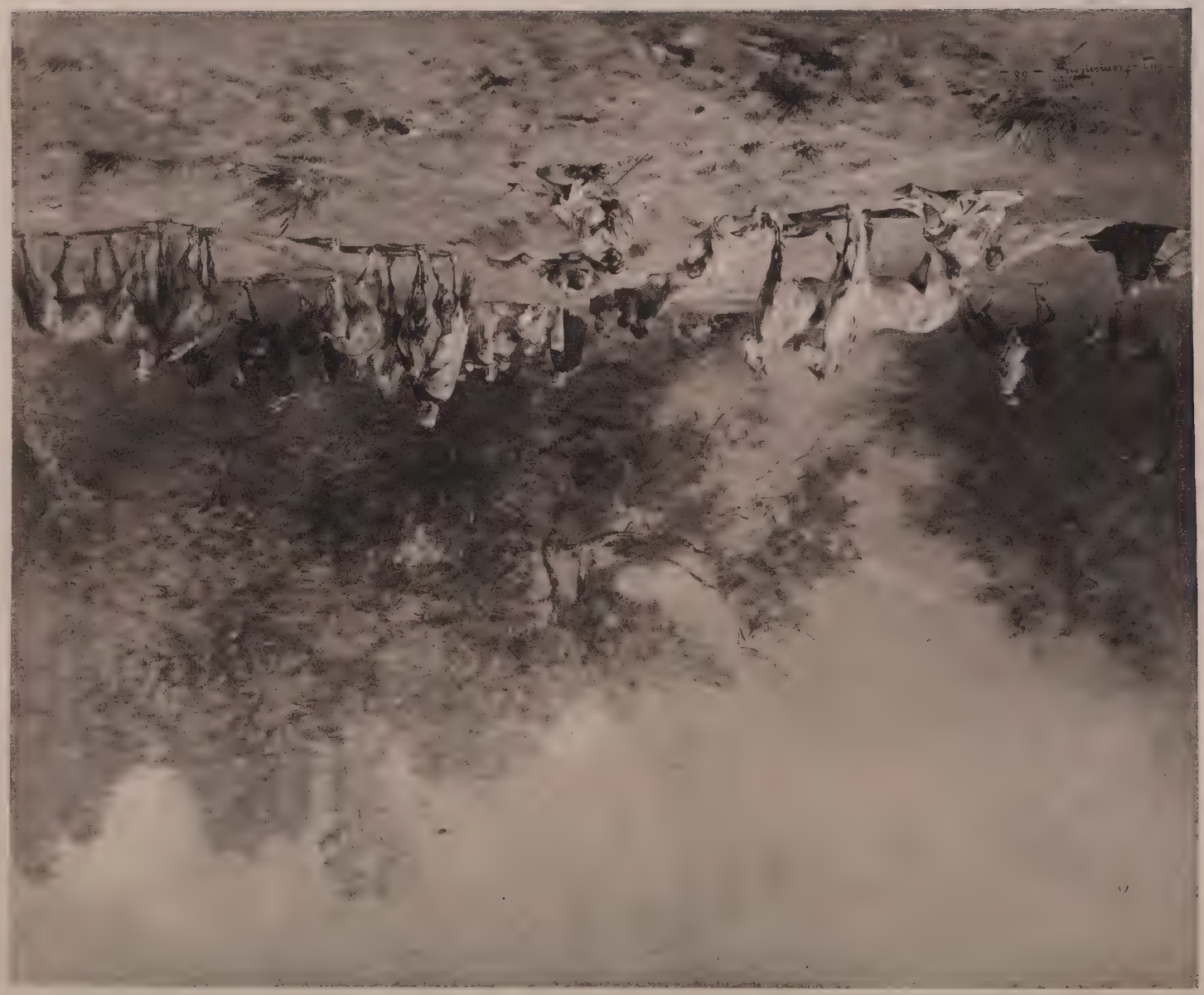
The light and air penetrate through the large knotty branches, whose fantastically shaped arms interlace one another in the most picturesque manner.

Near are some young shoots, the leaves of which are reddened by Autumn. The mysterious silence of the forest is admirably expressed in this picture, one of the finest and most important of the Master.

Signed below on the right : Jules Dupré.

Canvas. 37 in. by 50 in.

LA FORÊT



FROMENTIN

(EUGÈNE)

No. 7

A halt of Arab horsemen.

(UNE HALTE DE CAVALIERS ARABES)

In a sandy glade, where ends a high road which comes from the Wood, a troop of Arab horsemen have halted.

Some are still on their superb horses, others have dismounted and chat in groupes, while the remainder are seated or lying on the sand enveloped in their large white burnouses, some sleep in the sun.

During this time the horses are at liberty and watched by mounted horsemen.

In the back ground one perceives another troop of horsemen arrive at the top of the road, and just coming out of the wood.

On the right a curtain of large trees behind the cavaliérs.

Blue, transparent sky studded with light clear clouds.

Signed below on the left: Eug. Fromentin.

Canvas. 21 in. by 25 in.

GALLAIT

(LOUIS)

No 8.

Mad Jane

(JEANNE LA FOLLE)

Dressed in a long white tunic, the shoulders bare, the hair dishevelled she is leaning, almost kneeling against the bed on which is extended the dead body of her husband.

With haggard eyes she weeps and laments. Her left arm is extended behind the head of the corpse.

A reduced reproduction of the large picture in the collection of the late queen of Holland.

Signed on the right : Louis Gallait. 1857.

Panel, 12 in. by 10 in.

UNE CHARGE D'ARTILLERIE

GERICAULT

No 9.

An Artillery Charge

(UNE CHARGE D'ARTILLERIE)

Filling up the whole foreground of the picture are batteries of artillery drawn by horses at full gallop passing over the uneven ground at a furious speed. On the left other batteries are coming up and extending into the far distance. To the right in the background some batteries are unlimbered and firing.

One sees the white smoke and the light from the explosions.

A sombre sky overhangs the field of action. The blood red light of the setting sun, to the right accentuates still more the dramatic effect of this scene, which takes place in the mysterious obscurity of the twilight.

Canvas, 34 in. by 56 in.

Collection PERRAULT.
No 379 Universal Exhibition 1889.

LEYS

(HENRY)

No 10.

A Patrol

(UNE RONDE)

In the foreground, a young boy is advancing, beating a drum which is fastened over his shoulder by means of a broad leather strap.

He is dressed in a grayish vest, knee breeches, yellow shoes, and soft gaiters with large revers.

He wears a gray felt hat with a red feather on one side, and is looking in front of him.

On his right is a young man in a reddish close fitting coat, green belt and black felt hat, carrying on his right shoulder a large flag.

A little behind, a young woman is advancing towards a broad flight of stone steps, carrying on a tray a large glass of fantastical form, and followed by a domestic with a large bottle under his arm.

To her right is another person, bearing on his shoulder a kind of lance, or flagpole.

Signed on the right H. L. below the hand of the flagbearer.

Panel. 23 in. by 28 in.

Collection of Baron GOETHALS.

MADOU

No 11.

The Interior of a Tavern

(INTÉRIEUR DE CABARET)

Seated round a large table are several jolly drinkers.

To the left by a large door opening on a court-yard, an angry woman is going out, who, with an energetic gest of her extended left arm, orders her husband to come out of the tavern.

He, dressed in a large red vest, has risen, quite drunk and tries in stumbling to go out, in order to obey his irascible better-half, while a dog barks behind him.

The light, coming in by the open door, lights up vividly the drunkard, the head-dress of his wife and the floor of the tavern, and throws out the chiaro-oscuro of the depths of the room.

Numerous household utensils are on the ground.

An important work of the artist.

Signed below on the right.

Panel, 21 in. by 29 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No 12.

The Guide.

(LE GUIDE. — ARMÉE DU RHIN ET DE LA MOSELLE, 1797)

A regiment of dragoons is coming out of a forest of beech trees, led by a young peasant in Alsacian costume, red waistcoat, knee breeches, and buckled shoes.

The guide is walking between two mounted dragoons, who seem to be watching him very closely.

One holds his naked sword in his hand, the pommel resting against his thigh and the blade upright.

The other who is on the guide's left holds him by a cord, one end of which is fastened to his arm, and the other to the saddle.

A number of dragoons follow behind, and all are descending a declivity covered with tall dry grasses.

They emerge from the left of the forest, whose trees the winter cold has stripped of their leaves. This composition is one of the richest and most important which the Master has produced.

Signed below on the right : E. Meissonier. 1883.

Canvas. 44 in. by 35 in.

Salon 1883.
Exhibition of Meissonier's works 1884.
No 1008. Universal Exibition 1889.

LE GUIDE

Meissonier 1884

MEISSONIER

(JEAN-LOUIS-ERNEST)

No 13.

The Love Letter

(LE BILLET DOUX)

A young gentleman carrying a sword at his side, has stopped near the wall of a castle. In his left hand he holds a letter, which he reads, and which he has just received from a young messenger, standing opposite to him and looking at him with attention, the head bare, his black hat between his hands, pressed against the bosom, in an attitude of respect and expectation.

The gentleman's face is most prepossessing and distinguished, there is also a wonderful delicacy of expression. He is standing slightly inclined towards the right, his hand raised to his chin, and the reading of the letter has brought upon his lips a bright smile of satisfaction.

He is dressed in greenish knee breeches embroidered with gold, red stockings, and shoes ornamented with red ribbons.

Signed below to the right E. Meissonier 1884.

Panel. 12 in. by 8 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No 14.

Molière reading.

(MOLIÈRE LISANT)

In a study, Molière is seated in a lowbacked leathern arm-chair, ornamented with brass nails, placed near an open window the light from which brightly illuminates the sitter.

He wears a long yellowish dressing gown thrown back from his crossed legs, leaving to be seen his knee breeches, red stockings, and yellow leather shoes.

His right arm is resting on the brick sill of the open window, the hand supporting his head which is slightly bowed. On his knee, held by the left hand, rests a large book with red edges, which he is reading attentively.

To the left a leather chair, on which are two books.

Through the open diamond paned window can be seen the sky and neighbouring country.

Signed below on the left: E. Meissonier, 1885.

Panel. 11 in. by 7 in.

MOLIÈRE — JEAN.

UNE FAMILLE FRANÇAISE

MILLET

(JEAN-FRANCOIS)

No 15.

A Peasant family.

(UNE FAMILLE DE PAYSANS)

Within a courtyard surrounded by yellowish walls, before a large open door, are standing a peasant woman and her husband, whose right arm she holds with her left hand; in her right, she is carrying a distaff wound round with hemp; and over her head is tied a yellow kerchief.

The husband is in his shirt sleeves, his dress consisting of very tight gray trousers, and clogs (sabots). In his left hand he holds a spade.

Between the couple is a young child who, with outstretched arms grasps his father by the leg, and his mother by her petticoat, and seems to wish to bring them together.

To the left two hens, on the right a sketch of a large dog.

Important picture unfinished.

From the Millet sale.

Signed below on the right.

Canvas. 43 in. by 31 in.

Van den Eynde Collection.

RICARD

(GUSTAVE)

No 16.

Bust of a young woman.

(BUSTE DE JEUNE FEMME)

Seen from behind, nearly three quarter, almost profile, thrown out from a back ground of strong blue, the right cheek and the neck in full light, her golden brown hair in shadow is held back by a pearl comb.

The back, the shoulders and the bosom are all in half light.

Signed below on the right G. Ricard.

Oval Panel. 18 in. by 14 in.

ROUSSEAU

(THÉODORE)

30.500

No 17.

A Landscape. — Sunset.

(PAYSAGE. — COUCHER DE SOLEIL.)

Low sinks the sun in a gorgeous, richly coloured sky. Towards the horizon on the left, purple and golden clouds reflect their colours in the river which seems to run in fire.

In the foreground, a little hill clothed with luxuriant grasses, on which stands in admirable prominence a large oak, which is thrown out against the sky and frames as if it were the gilded clouds of the setting sun.

To the right on the top of the hill, like a curtain, is a group of young trees whose pale delicate foliage is of very fine tone. On the left a footpath ascends to the bank of the river; amongst the reeds is moored a large flat canoe or boat, in which are two persons, a woman seated, and a man standing up. In the background, on the other side of the river an horizon of large trees rises under the purple clouds of the sky.

A wonderful picture, of superb execution, grand effect, clear, though warm and rich coloring.

Signed below on the left: TH. Rousseau.

Canvas. 29 in. by 37 in.

Collection Alfred Sensier. 5

ROUSSEAU

(THÉODORE)

No 18.

Oaks.

34.000

(LES CHÊNES)

Beyond a stream which flows in the foreground, rises, in the centre of the picture, on a slight elevation of yellowish color, a group of fine oaks, whose elegant mass is thrown out against the bright transparent sky, overtopping with their mighty branches and rich foliage the coppice which borders a large glade in the forest.

Landscape brilliant in color, of great purity, easy execution and superb drawing.

Signed below on the left in full: Th. Rousseau.

Canvas. 20 in. by 25 in.

N° 610. Universal Exhibition 1889.

ROUSSEAU

(THÉODORE)

No. 19

The plain near Barbizon.

(LA PLAINE PRÉS BARBIZON)

On a road which passes through cultivated fields, advances a peasant woman mounted on her ass.

One sees from afar, like specks the red of her dress and the white point of her cap.

The plain fades away in perspective as far as the horizon.

One can imagine there, this village of Barbizon where the great artist lived, and where he has painted so many master pieces.

Over the landscape is a magnificent sky full of large clouds, behind which disappears from time to time the sun already on his decline, forming a brilliant and golden centre of light, in the upper part to the right.

Signed below on the right in full letters :

TH. ROUSSEAU.

Panel. 5 in. by 9 in.

Collection GUNZBURG.

STEVENS

(ALFRED)

No. 20

Ophelia.

(OPHÉLIE)

29.100

Flowers.... Flowers, who wishes flowers?

Amidst most superb and poetic scenery, lighted by the silvery beams of the moon, in the blue sky of a summer's evening, advances like a pale fantastic apparition the fair Ophelia.

She is clothed in a long white drapery, a wreath of samphars on her head from which falls all around on her shoulders with the flowers of her wreath her light fair hair, upon which play the pale beams of the moon.

She seems to glide over the grass near the lake, with raised head and fixed eyes, as if lost in vacancy.

In the violet-coloured sash which encircles her waist and falls a little in front, she holds up some flowers with her left hand.

In her right hand she also holds flowers which she absently scatters at the edge of the water in which the moon beams are reflected.

A picture of splendid composition, *the chef-d'œuvre of the master.*

Signed on the left: *A. Stevens, 87.*

Canvas. 78 in. by 47 in.

STEVENS

(ALFRED)

No 21.

Fédora.

(FÉDORA)

She is dressed in a low white gown, her short fair golden hair falling in picturesque disorder almost to her eyes, forming a crown to her face.

She is seated, one bare arm encircled with pearls resting on a large satin cushion, above leaves and bunches of small white flowers in clusters.

Between the slender fingers of her hand which falls over the cushion, a half blown corn flower shows out against the rosy back-ground, and recalls the light blue dreamy eyes of the charming young woman.

A little to the right in the back-ground flutters a white butterfly.

The *ensemble* is a delicate and poetic harmony of tender colors.

Signed below on the left : A. Stevens, 1882.

Canvas. 45 in. by 33 in.

STEVENS

(ALFRED)

No 22.

The Japonese mask.

(LE MASQUE JAPONAIS)

Two young girls dressed in fresh light dresses, one dark and the other fair, are sitting opposite to a Japanese mask, with large immoveable eyes and grinning mouth.

One passes her arm round the shoulders of her friend, and both lean forward, seeming to question the Sphinx.

A beautiful and graceful picture of exquisite coloring.

Signed above on the right: A. Stevens.

Canvas. 37 in. by 27 in.)

STEVENS

(ALFRED)

No 23.

The Return.

(LA RENTRÉE)

A young woman standing near a kind of table in wrought iron, holds in her hand a letter and appears to reflect. She is leaning against the white woodwork of a drawingroom, near to a half open door by which a little white dog goes out.

She wears a long Indian cashmere cloak.

Blue carpet.

Near the table, a chair covered in blue silk, and above, hung against the woodwoork, a large picture representing a muse writing, and a little cupid.

Signed : A. Stevens.

Canvas. 39 in. by 25 in.

STEVENS

(JOSEPH)

10.500

No. 24

The dog and the mirror.

(LE CHIEN AU MIROIR)

To the left in the fore-ground, a beautiful dog (griffon) approaches a large looking glass placed on the ground against a cushioned seat.

Seen from the side, from left to right, in perspective; the muzzle stretched out against the glass, he snarls at his image, which looks at him with brilliant eyes, seeming to grind his teeth with rage.

He is of life size, of brown color; the neck, the top of the head, the muzzle and the tips of the paws are white.

The light illuminates brightly the long white hair of the neck, also white gloves which are on the floor to the right, and upon which is laid a yellow cane.

The glass is framed in striped red and black plush.

Excellent painting of powerful coloration and great execution, which makes this artist rank with the great French colorists.

Signed on the left: J. Stevens.

Collection TARRADE. Canvas. 32 in. by 49 in.

TROYON

(CONSTANT)

No. 25

The gamekeeper and his dogs

(LE GARDE-CHASSE ET SES CHIENS)

On the edge of a wood whose foliage is yellowed by autumn, seen from behind, a gamekeeper dressed in blue leading his large hounds enters with them a road which penetrates into the wood.

In the middle of the picture, and centre of the composition, a superb white dog with reddish ears.

On the left behind the white dog, to whom he is fastened by a cord, and forming with him a vivid contrast, a large black and tan dog seems wishing to stop, while he turns his head and looks in front of him.

A little more to the left, another black and tan dog, also standing, is seen from behind.

In the fore ground to the right, the trunk of a felled tree and a corner of sky betwen the trees.

Signed below on the left: C. Troyon.

Canvas. 29 in. by 36 in.

Collection Baron de Hauff.

TROYON

(CONSTANT)

65.000

No 26.

The departure for the market.

(LE DÉPART POUR LE MARCHÉ)

Upon a broad road which comes out from a coppice of large trees, advances a peasant woman mounted on a white horse.

She is taking to market her flock of white sheep, that trot under the full sun raising up the luminous dust of the road.

On the left a bank which borders the road, some large trees whose foliage is already reddened by the autumn.

To the right, blue sky with large clouds against which the forest trees are thrown out.

Signed below on the left : C. Troyon, 1859.

Canvas. 38 in. by 50 in.

No 629 Universal Exhibition 1889.
Collection DIÉTERLE.

TROYON

(CONSTANT)

No 27.

The white cow.

(LA VACHE BLANCHE)

In front of a park wall, in poor pasture, a large white cow seen from behind, and three quarters to the left, moves away pulling up some tufts of grass.

The full light of the sun on the left throws out strikingly the powerful frame of the animal.

Sky of a deep warm blue.

Troyon painted this picture entirely from nature, and considered it one of his best works, he never wished to sell it, but on his death left it to his mother who kept it in her own possession until her death.

Signed below on the left C. Troyon, 1856.

Canvas. 29 in. by 31 in.

No 627 Universal Exhibition 1889.
Collections : Gunzburg.
— Clapisson.
— Perrault.

WILLEMS

(FLORENT)

No 28.

The message.

(LE MESSAGE)

In an anteroom, a young lady is standing, leaning against a piece of furniture.

Illuminated form above, in full light, dressed in a low bodied white satin gown, she extends her left arm, and gives to a young valet orders to carry a letter that she has just given to him.

With her extended fingers she appears to show him the face of the clock, and recommends him to hasten.

The young messenger is seen from behind, dressed in a tight fitting coat, breeches, and white stockings.

He holds in his raised left hand the letter which he has just received, and in his other he has his large gray felt hat ornamented with a feather.

Signed on the right : Florent Willems.

Canvas. 32 in. by 24 in.

WATER-COLORS

E. MEISSONIER

Lemercier & Cº sc

AU BORD DU ZUYDERZEE

MEISSONIER

(JEAN-LOUIS-ERNEST)

9.000

No. 29

On the shore of the Zuyderzee.

(AU BORD DU ZUYDERSÉE)

A general of the first Republic, accompanied by two mounted orderlies, trots quickly along the shore on his brown horse, over the wet sand where breaks at the feet of the horses the white waves driven in by the tempest.

His face beaten by the damp wind, he lowers his head on which he wears a two-cornered hat (bicorne) and looks to the right towards the horizon.

Beautiful watercolor.

Signed on the right: E. M., 1874.

6 in. by 10 in.

Collections : Warnier of Reims.
— Van den Eynde.

MEISSONIER

(JEAN-LOUIS-ERNEST)

3550

No 30.

A young Florentine of the XV century.

(JEUNE FLORENTIN DU XV^{e} SIÈCLE)

Standing one hand on his hip, the other on the hilt of his dagger, he wears a blue cap on his long fair hair and is dressed in a yellow silk doublet, slashed at the elbows and shoulders. His hose have broad vertical stripes of red and blue, coming down to the feet. Represented full face.

Watercolor, signed on the left : E. M. 81.

10 in. by 7 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 31.

The Sentry.

(LE FACTIONNAIRE)

In front of a palace, at the foot of a column, a sentinel is on duty, his gun with fixed bayonet over the left arm.

Seen in front, he is in the uniform of the grenadiers of the Republic or of the first Empire, wearing a bearskin with red plume, breeches, gaiters, and white leather equipements.

Watercolor signed below on the right with the initials : E. M. 1884.

9 in by. 4 in.

PAINTINGS

BY

THE OLD MASTERS

PASTORALE

BOUCHER

(FRANÇOIS)

1704-1770. — Paris

No 32.

15.000

A rustic scene.

(PASTORALE)

Tudesco

On the edge of a stream whose waters flow at their feet, are seated on the grass under the trees, two young girls, in fresh costumes Louis XV, and a young boy.

Over their heads flutter in cooing some white doves.

On the left, the young fair and rosy child, wearing a low boddice with ribbons at the breast, neck, and in the hair, leans against a young boy who turns to look at the other young girl who has fallen asleep with her crook and spindle in her hand, having behind her, her white sheep which bleats.

Seductive picture of the finest quality of the master.

Signed in full on the right, on a piece of wood upon which the young sleeper is resting.

Canvas. 37 in. by 30 in.

Collection Count d'Alcantara.

GOYEN

(JAN VAN)

Born at Leyden in 1596. — Died at the Hague in 1656.

No. 33

Winter in Holland.

9.000

(L'HIVER EN HOLLANDE)

In the foreground, numerous persons, the greater part in groups, some skating, others seated in sledges pushed by men or drawn by horses, on the dyke to the right a sentry box behind which can be seen a cannon and two people. At the back of this dyke a house, and a row of young trees to the right.

Further on skaters and pedestrians are seen as far as the opposite side, beyond which appears in the misty distance, the town of Harlem whose church overtops the houses.

Beautiful sky studded with vapoury clouds.

Very fine picture, rich composition of the master, of very fine effect, with delicate tones.

Signed on the left : *J. V. Goyen*, 1646.

Panel. 17 in. by 30 in.

Collections San Donato.
— M. Allard

JAN VAN GOYEN

Lemercier & Cº sc

L'HIVER EN HOLLANDE

JEUNE FILLE

GREUZE

(JEAN-BAPTISTE

Born at Tournus in 1725. — Died at the Louvre in 1805.

No 34.

A young Girl.

17.500

(JEUNE FILLE)

Seen in three quarter view, turned to the left, she looks a little to the right with her large blue eyes.

Her long fair hair falls in golden curls over her forehead and down her neck as far as the shoulders.

In the middle a blue ribbon forms a crown in her hair, a bluish gauze scarf thrown behind, refalls in front over her left shoulder, and on the right over her breast, through a kind of white chemisette half open appears the fulness of her bosom.

Exquisite head of a young girl, of a freshness and *naïveté* that Greuze alone has known how to render with seductive grace.

Canvas. 16 in. by 13 in.

GREUZE

(JEAN-BAPTISTE)

No 35.

Bust of a little girl.

4 v 00

(BUSTE DE JEUNE FILLE)

Three quarter face, turned to the right, the head slightly inclined forward, the mouth half open, she looks smilingly in front of her.

Her dress of a greenish blue, cut a little low, is trimmed on the neck with some black lace, and a white fichu covers the shoulders.

The curls of her fair golden hair nestle about the forehead and fall behind over the neck.

Canvas. 15 in. by 12 in.

GUARDI

Venice, 1712-1793.

No. 36

The fête of the Bucentaur.

(LA FÊTE DU BUCENTAURE)

The scene is overhung by a superb sky, whose bright warm blue is veiled by light reddish clouds which increase the transparency.

Lower down, beautiful luminous clouds move across the sky, and take a golden hue on a level with the roofs of the palaces which display their fine architecture on the border and all along the Grand Canal.

The painter has chosen the moment when the yearly fête is at its height.

The Grand Canal is covered with rich gondolas, barques and elegant boats filled with personages in brilliant costumes, the bright colors of which are rendered more striking by the dark waters of the Canal.

The windows of the palaces and even the roofs are crowded with people, giving to the fête an extraordinary animation.

The Bucentaur, a kind of state Galley, is in the background towards the centre, and forms a dais from which the Doge is about to throw his ring into the sea to consecrate his marriage with the Adriatic.

Very important composition of the master, of great vigour and of powerful coloration which recalls the great Venetian colorists.

Canvas. 46 in by 65 in.

HALS

(FRANS)

Born at Antwerp about 1584. — Died at Harlem 1666.

No 37.

The violin player.

(LE JOUEUR DE VIOLON)

A young man is seated, his left leg crossed over the right one.

He is dressed in a slashed silk pourpoint and full knee breeches, with a large black felt hat on his head.

He passes his bow across the violin which he holds against his breast below a white plaited collarette.

Looking smilingly in front of him, the head is slightly bent back with an expression of satisfaction.

On his right a young Dutch girl with a white head-dress and fichu approaches, in bending towards him, smiling affectionately and offering him a glass of white wine which she has just poured out of a flagon held in her right hand and which she replaces on a table covered with a bluish cloth.

Superb painting (*en pleine pâte*) with great intensity of light, it is one of the most agreeable subjects amongst the works of this master so highly appreciated by connaisseurs.

Signed on the right, with the monogram F. H.

Panel. 23 in. by 24 in.

M. LE DAUPHIN

J. Audran 3/C. sc

BOSSUET ET LE GRAND DAUPHIN

LARGILLIÈRE

(NICOLAS DE)

Born at Paris, October 20, 1656. — Died March 20, 1746.

No. 38

Bossuet and the Grand Dauphin of France.

(BOSSUET ET LE GRAND DAUPHIN DE FRANCE)

Standing, seen from the front, as far as the knees, the young prince has his left arm leaning on a pilastre. Seemingly speaking to somebody not seen in the picture, he accentuates his words with a gesture of the left hand, extended and open, pointing with the first finger.

The curls of his long brown hair fall upon his shoulders.

He is dressed in a small gray coat with gold buttons, covering an embroidered waistcoat.

At his neck a white lace cravat over a knot of rose coloured ribbon.

Over his right arm is thrown a yellow drapery which covers his full sleeve of white muslin.

At his feet a large brown spaniel raises his head towards the hand of the young prince.

On his right stands Bossuet in the dress of an abbe his left hand placed paternelly on the shoulder of the Dauphin, holding with his right

hand his black cassock. His bare head is seen almost in full, looking to the right, his grayish hair falling upon his neck.

The grace, the vigour, and the distinction of the painting as well as the beauty of the hands, recall why Nicolas de Largillière was surnamed the French Van Dyck at the court of Louis XIV.

This magnificent picture in perfect preservation, has remained during more than a century in a family at Bruges, first in Baron de Marenzi's deceased 1845, afterwards in that of his heiress, the dowager Doncquers.

Signed below on the right *N. de Largillière*, 1685.

Beautiful carved wood frame.

Canvas. 58 in. by 44 in.

MAES

(NICOLAS)

Born at Gouda in 1620. — Died in 1664

No 39. 6.000

The Prince of Orange

(LE PRINCE D'ORANGE)

Seated on a grassy hillock, a little boy with a fantastical headdress of feathers and red ribbons, has upon one of the fingers of his right hand a bird, a goldfinch, that opens its beak and flaps its wings whilst a pretty little white dog spotted with brown, placed on the child's knees, appears to bark, and wants to spring towards the bird which his little master holds at a distance from him.

The child's body is draped with two scarves, one red, the other, brown, showing his breast covered with a little chemise drawn up on the arms, leaving them uncovered.

At his feet a red copper basket full of peaches and grapes.

Signed below on the right: N. Maes.

Canvas. 30 in. by 27 in.

NATTIER

(JEAN-MARC)

Born in Paris, March 17, 1685. — Died November 7, 1766.

No. 40

75.000

Portrait of Madame de Flesselles.

(PORTRAIT DE MADAME DE FLESSELLES)

She is seated amongst reeds, on the bank of a river, which extends towards the right as far as a grove of trees where it forms a small cascade.

The beautiful young woman is slightly leaning to the left, carelessly, resting her arm upon an inclined urn, from whence flows an abundant stream. The head raised, slightly thrown back, the complexion bright, she looks in front of her, with her large brilliant eyes overshadowed by thick black eye brows.

In her hair very lightly powdered, is twined a string of fine pearls, which falling upon her bare shoulders, encircles the top of the left arm, and is fastened to the lace of the corsage.

A yellowish garment covers her from her breast just to her feet. A large green drapery thrown over her right arm covers her back, and hides in front a part of her long gray dress.

A warm transparent sky forms a fine back-ground

Lemercier & Cie sc

PORTRAIT DE Mme DE PESSELIER

upon which is thrown out the graceful young woman like a goddess of the waters.

A capital work and one of the most graceful that this charming portrait painter has produced.

Canvas. 54 in. by 40 in.

Collections : Baron de BEURNONVILLE.
— M. ALLARD.
Engraved by Gilbert for the catalogue of the BEURNONVILLE sale.

OSTADE

(ADRIEN VAN)

Born at Lubeck, in 1610. — Died at Amsterdam, in 1685.

No 41. J. 100

A Drinker and a Smoker.

(BUVEUR ET FUMEUR)

In a rustic interior, apparenly a kind of log hut, of dark brown color, two persons are seated, a drinker to the right, a smoker to the left.

The drinker sits on a stool, dressed in a red vest with gray sleeves, with one hand he holds a pewter pot, and with the other a large glass of beer which he examines with pleasure.

The smoker is seated a little to the right of the drinker, on a turned down tub, and holds a clay pipe in his right hand.

The light illuminates the ground in the fore part, and glides up over the shoulder and face of the drinker and smoker.

Signed in the middle on the left.

Panel. 10 in. by 8 in.

Collection B. NARISHKINE 1883.

POTTER

(PAUL)

Born at Enckhuizen, in 1625. — Died at at Amsterdam, in 1654.

No. 42

Swine.

(LES POURCEAUX)

At the entrance and under the ruined porch of a pig-stye, partly covered with some red tiles and pieces of thatch, are two enormous pigs in full light, thrown out on the *chiaro-oscuro* of the background.

One, lying on the gray sand, gorged to repletion, the eye brilliant, the mouth half open, stretching his enormous breast and swollen body in the sun.

The other a superb sow, not less colossal, is a little behind, upright on the fore paws, the head advanced, vividly illuminated and thrown out from the rest of the body which is in half light.

To the left, corner of gray sky and a tree, pigeons flying before a pigeon house.

We particularly call the attention of museums to this superb picture of extreme preservation, one of the most interesting works of this great master, Several eminent art critics have given an enthou-

siastic description of the qualities of this picture, of its masterly execution, of the marvellous expression and modelling of the heads, also the *chiaro-oscuro*, and the warm and transparent coloring that *Bürger* qualifies with justice as « *toute Rembranesque* ».

Signed on the left, Paulus Potter, 1649.

Panel. 22 in. by 20 in.

Described in Smith's *Catalogue raisonné part. V., page 149, No 69.* Also by J. Van. Westrheene and by Bürger.
Collections : J. Danser Nyman, Amsterdam, 1797.
— Baronne Roell née Hodshon, Amsterdam, 1872.
— Baron Oppenheim of Cologne.
— M. Allard of Brussels.

REMBRANDT VAN RYN

Born in 1608. — Died at Amsterdam, October, 8, 1669.

No. 43

Portrait of an Admiral.

(PORTRAIT D'UN AMIRAL)

Seen nearly full face, just to the waist, the figure in full light, turned a little to the right, he is dressed in a kind of tight fitting red coat, showing a white plaited chemisette, with broad gold embroidery.

Round his neck hangs a collar terminated by a decoration which falls between the chemisette and the embroidery.

On his breast, below a leather strap is suspended a commander's whistle.

He wears a large flat black cap, from beneath which fall the curls of his long tawny hair, of the same colour as his fine turned up moustache.

With his right hand, whose fingers are in his belt, he holds the handle of a dagger. A small poniard is passed through his belt to the right.

Over his shoulders a large pelisse with broad bands of tawny fur.

The head expresses the will, energy, and courage of a man who does not fear to struggle with the elements.

Fine and important picture whose powerful execution and vigorous coloring, class it among the works of the finest epoch of the master. The learned *Dr Bode*, in his *Study on Dutch painting* (*page 535*) gives a description of this picture, and finds a striking analogy between it and the *Portrait of a young man*, in the Louvre, dated 1658, and therefore concludes that this *Portrait of an Admiral* must have been painted almost at the same time.

It belonged to the *Marquis de Beausset* and had been a long time in the possession of M. Josse Allard, father of Madame Crabbe.

Canvas. 45 in. by 34. in.

Lemercier & C.ie sc

LA SAINTE FAMILLE

RUBENS

(PETER-PAUL)

Born at Siegen, June 29, 1577.—Died at Antwerp, May 30, 1640.

No. 44

The Holy Family.

(LA SAINTE FAMILLE)

In the country, on some rising ground, at the foot of large trunks of trees, the *Holy Family* is seated.

In the middle the Virgin clothed in a long red dress, a large greenish blue cloak thrown over her shoulders, the breast uncovered, the bosom bare which she presses to make the milk flow into the mouth of the Child, whom she holds on her knees, and whose head and shoulders are laid on a pillow which a little winged angel supports with up raised arms, seen from behind.

On the left Saint Anne, leaning against a carved cradle, holds with her hand the child St John.

The latter caresses Jesus who raises his left arm and hand to St John's face.

On the right St Joseph wrapped in a bluish gray cloak, holding a stick in his hand, leans forward looking at the scene.

A yellow flag fastened between two branches of a tree is hung over the Virgin.

One of the most charming compositions of the master, of a marvellous splendour of coloring.

A work of Rubens of such importance and beauty as this, is rarely to be met with in a private collection.

Several great artists, and very eminent experts have had occasion to see this picture, and to express their opinion on its incontestable qualities and authenticity.

The expert *M. Roux du Cantal*, certifies on the 28th July 1830, the following :

« After having examined with scrupulous attention, this « important production in all its details and principally in all « its accessories, I have recognised that it comes entirely « from the hand of Rubens; though this great master in his « numerous works was ordinarily aided by his pupils, I have « not found in this picture any foreign touch. »

The experts of the *French Royal Museums*, *M. Charles Paillet*, and *M. Nicolas Perignon*, in a notarial certificate dated the 24th March 1836, affirm :

« That the said mentioned picture is really from the cele- « brated Rubens, and one of his best executed paintings; « being one of the most charming works that has come from « the brush of this great painter and that this precious mas- « terpiece by its fine composition, is of very great value and « deserves to figure in the best galleries. »

Eugène Delacroix, says : « This is the most « beautiful work of this great master, that I have « seen after « The tomb of St. James » (Tombeau de « St Jacques) the excellent style of which it re- « calls. »

The artist *M. Müller*, exclaimed : « Oh! the « beautiful Rubens, it is a true, a real bouquet, a bunch of living flesh. It was painted when he returned from Italy... It is a « pearl... »

Paul Delaroche, member of the Institute writes the 21st September 1843 : « After having examined « with the greatest care this picture representing a « holy family, which belongs to M. Roëhn, I cer- « tify to the best of my ability that this work is a « real Peter Paul Rubens. »

Baron Happers : « I proclaim aloud that after « the "Tomb of St. James" (Tombeau de St Jacques), « painted in the same style, and at the same epoch, « I have never seen anything so beautiful as this « holy family... how concise and complete it is; « this picture is entirely from the hand of the mas- « ter, and was probably painted fifteen years be- « fore his death, when he returned from Italy after « having copied from Titien.

« This picture is a rare and admirable " chef- « d'œuvre " and is worth much more than £*4,000* « (*100,000 francs*). »

M. Etienne Leroy : « It is as beautiful as the « " Tomb of St. James ", and superior to that of the « Kneif family of Antwerp.

« It is a picture of great value which can only « belong to a king or a museum. »

This picture belonged to *M. Villeroud* law adviser to king Louis XV, afterwards by succession to several members of this family, and later to the *Marquis Jouvelha*, and to M. Roëhn, painter (1836).

It has been in the possession of *M. Prosper Crabbe* since 1869.

Canvas. 56 in. by 53 in.

RUBENS

(PETER-PAUL)

15,000

No 45.

Portrait of the Provost of the Louvain University.

(PORTRAIT DU RECTEUR DE L'UNIVERSITÉ DE LOUVAIN)

The head uncovered, turned three quarters to the right, he is standing looking in front of him.

Dressed in black, the large collar of his coat raised behind, he is seen to the knees.

With his right hand he is holding a black cap against him, and in the left is a chaplet of large beads.

The full light falls almost on the front of the face, black moustache and beard.

The family arms at the top of the picture to the right.

Panel. 46 in. by 30 in.

From the collections of the late M. ALLARD S^{r} and of M. Huybrechts ot Antwerp.

P. P. RUBENS

PORTRAIT D'UN RECTEUR DE L'UNIVERSITÉ
DE LOUVAIN

RUBENS

(PETER-PAUL)

No 46.

Portrait of Lady Van Parys.

(PORTRAIT DE DAME VAN PARYS)

Seen three quarters to the right, the face in full light, she looks in front of her, standing thrown out against a dark red background.

She is dressed in a long black velvet gown with a white satin boddice embroidered with gold, a deep, full, fluted collarette surrounding her neck, her golden brown hair thrown back and surmounted by a raised open work ornament of the same colour as the collarette and in form of a very high comb.

In her right hand which is raised to her boddice, she holds a large chaplet that she sustains with the left.

Gold bracelets on the wrists, and fine pearl ear-rings.

A graceful portrait of beautiful coloration.

Panel. 41 in. by 30 in.

Collections : Huybrechts of Antwerp.
— : Josse Allard S[r] Brussels.

RUBENS

(PETER-PAUL)

No 47.

Hygeia.

(HYGIE)

Hygeia, the goddess of health, daughter of Esculapius, is standing clothed with a large red drapery, which covers her shoulders but leaves the left bosom, the chest, and the arms bare; she is holding in her left hand a serpent, the emblem of eternity which is coiled around her arm and with open jaws receives the drops of a liquid which the goddess is pouring into its mouth.

A vigorous painting of splendid coloration entirely executed by the master himself for the corporation of physicians.

Panel. 41 in. by 29 in.

Collections : Niewenhuys.
— Count d'Hane de Steenhuyse.
— Josse Allard Sr.

RUBENS

(PETER-PAUL)

27. Jod

No 48.

The martyrdom of S^{t} Liévin.

(LE MARTYR DE SAINT-LIÉVIN)

On the fore-ground to the left, the Saint, covered with a yellow cloak, held by an executioner, has fallen on his knees and throws the upper part of his body back, extending his arms and raising his head towards heaven, as if to implore the all powerful God.

In front an executioner seizes him by his long white beard, and behind another executioner holds at the end of his pincers the bleeding tongue which he has just torn out and that he prepares to throw into the mouth of a dog, leaping forward to seize it.

On high the heavens open, and the angels hurl thunder upon the crowd, upon the horse soldiers, and upon the executioners.

The horses rear, and the soldiers fly terrified, with heads uplifted towards the heavens which strike them.

A magnificent composition of Rubens of which the large picture is in the Brussels Museum.

Panel. 32 in. by 23 in.

RUBENS

(PETER-PAUL)

No 49. 15,000

A Lion hunt.

(LA CHASSE AU LION)

Three horsemen wearing helmets and armed with bucklers.

On the right a lion throws himself on the haunches of a white horse which rears, and seizes in his powerful mouth the shoulder of the rider whom he tries to unhorse.

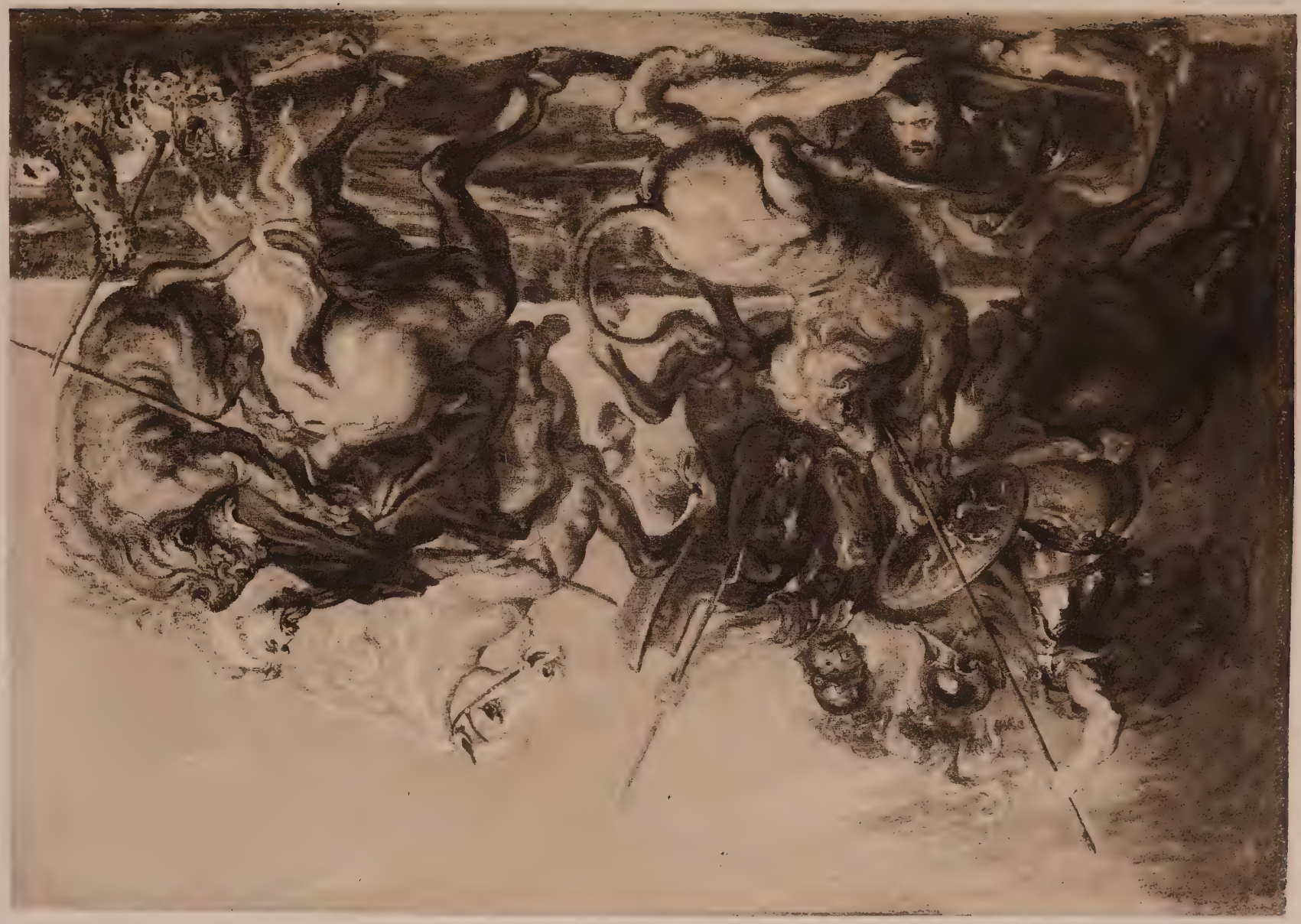
On the left a lionness springs on the flank of a brown horse which rears up, and whose rider wearing a red scarf over his breastplate plunges his lance into its mouth.

In the centre a third horseman armed with a kind of iron fork advances to the aid of his comrade.

On the ground a hunter lies bleeding, whilst to the right rolls an enormous beast, a lance plunged into its flank, the mouth bloody.

Canvas. 17 in. by 24 in.

Collection of the Baron DENON.



JACOB RUISDAEL

LA TEMPETE

RUISDAEL

(JACOB)

Born at Harlem, 1630. — Died in 1684.

No. 50

The Tempest.

(LA TEMPÊTE)

Over a storm beaten sea, extends a sombre sky with large clouds, which form a heavy line of shadow on the sea in the second plan, and half opening to the right let pass some luminous rays which strike vividly to the left the large with sail of a fishing smack, and the foaming waves in the foreground to the right.

Another large barque with brown sails appears in the middle, on the summit of an enormous wave which breaks against her side.

Further on to the right disappearing towards the horizon, other boats are flying before the tempest.

Picture of a powerful dramatic effect, striking truth, and of wonderful transparency although coloration is intensely vigorous.

Signed on the right with monogram.

Panel. 18 in. by 25 in.

Collection OLIN of Brussel . 16

TENIERS

(DAVID THE YOUNGER)

Born at Antwerp, in 1610. — Died at Brussels, about 1694.

No 51.

Interior of a Kitchen.

(INTÉRIEUR DE CUISINE)

In the interior of a cottage, in front of a fire place with a broad chimney-piece, a woman is seated, and cooks, having at her right a child standing, to her left, a man who drinks out of an earthenware bowl, and behind an old man leaning on a stick, with a flat red cap on his head and to whom she chats; in front a dog.

Charming picture of clear transparent coloring.

Signed below on the right : *D. Teniers*, 1644.

Canvas. 9 in. by 14 in.

Collections Max Kann and B. Narishkine.

TERBURG

(GÉRARD)

Born at Zwolle, in 1608. — Died at Deventer, in 1681.

10.102

No 52.

Portrait of a Dutch lady.

(PORTRAIT D'UNE DAME HOLLANDAISE)

In a bare interior, with gray back ground and yellowish floor, is seated to the right, in a large black arm-chair a lady clothed in black, the neck and shoulders covered with a long stiff collarette, that almost reaches a black headdress which covers the head and goes round her forehead.

Seen three quarters to the right, she looks in front of her, the upper part of the body upright, the figure, the top of the collarette and the hands being in full light.

On her arms, cuffs, and the ends of her sleeves, in white muslin.

In front pf her a table covered with a black cloth, on which are placed a large open book, spectacles and their case.

Picture of delicate touch, great finess, and transparency of tone.

Signed on the right on the lower rung of the chair with the monogram: *G. J. B.*

Canvas. 28 in. by 21 in.

Netherlands Exhibition, Brussels 1881.

TOCQUÉ

(LOUIS)

Born in 1696. — Died at the Louvre, February 10, 1772.

No. 53 12. 800

Portrait of a young woman.

(PORTRAIT DE JEUNE FEMME)

A charming young woman is seated, nearly front face, in full light, and looking at the spectator with her large brown eyes.

Her yellow boddice ornamented with wreaths of flowers, covers one of muslin, which leaves the breast and the fore part of the arm bare.

A small bouquet of white flowers is placed on the top of her powdered hair, which is raised up leaving the forehead uncovered, and of which a curl hangs behind on her neck.

In her left hand she holds a crystal cup ornamented with gilt bronze, and in her right, which is raised on a level with her face, a small flagon of chased gold.

A large bluish gray drapery is thrown over her knees.

Background, bluish gray sky, with reddish lights to the left, and luminous effects to the right, above, brown clouds.

Very beautiful and graceful portrait.

Canvas. 44 in. by 35 in.

PORTRAIT DE JEUNE FEMME

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